

POSTMODERNIST VIEWS OF V. SOROKIN AND V. PELEVIN IN THE CONTEXT OF MODERN RUSSIAN LITERATURE

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ARTICLE INFO.

Keywords: postmodernism,
variability of the world,
intertextuality, hierarchy of worlds,
literary game.

Annotation

The article analyzes the works that characterize the postmodern period, in which V. Sorokin and V. Pelevin are located, from the standpoint of highlighting the characteristic postmodern features. As in the culture of postmodernism, the author's works reflect the hierarchy of the worlds represented, the author's death, irony, which masks the tragedy of the situation, metamorphoses. According to Derrida, "deconstruction is the movement of experience open to the absolute future of the future, experience, necessarily indefinite, abstract, devastated, experience that is manifested in the expectation of the other and surrendered to the expectation of the other and the event.

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During the long existence and development of literature, more than one direction has changed. One of the dominant trends in the contemporary literary process in Russia is postmodernism. Postmodernism (English postmodernism) is a term denoting structurally similar phenomena in the social life and culture of modern developed countries, an artistic movement that unites a number of post-non-realistic artistic movements of the late 20th century. This is an artistic system that took shape in the late 60s - early 70s under the influence of post-structuralist ideas. Postmodernism is the result of the generalization and processing of the cultural heritage of past centuries, therefore, it incorporates the main elements of the paradigms of all previous artistic systems.

The postmodern mindset bears the stamp of disappointment in the ideals and values of the Renaissance and the Enlightenment with their belief in progress, the triumph of reason, the limitlessness of human possibilities. Common to various national versions of postmodernism can be considered its identification with the name of the era of "tired", "entropic" culture, marked by eschatological moods, aesthetic mutations, diffusion of great styles, eclectic mixing of artistic languages. The avant-garde attitude towards novelty is opposed here by the desire to include in contemporary art the entire experience of world artistic culture by quoting it ironically.

The most important category of poststructuralism/postmodernism is deconstruction. Deconstruction (lat. translation of the Greek word "analysis") - 1) the direction of post-structuralist criticism associated with the works of the French philosopher Derrida (Derrida himself prefers the use of this word in the plural: as very difficult to formalize rules, techniques, etc. deconstructive work). The concept of "deconstruction" was introduced in the book "Something Related to Grammatology" Being an attempt

to radicalize Heidegger's destruction of Western European metaphysics, deconstruction does not aim at clarifying the fundamental experience of being, but a comprehensive negation of the concept of being as such. Deconstruction postulates the fundamental impossibility of a meaningful explication of being: it is not by chance that the subject matter of subjective interiorization is the main one for it. Criticism of the fundamental concepts of traditional philosophy (within the boundaries of which - despite the direct influence on the formation of deconstructivism - for Derrida remain Nietzsche, Freud, Husserl, and Heidegger) - "presence", "reality", "identity", "truth" - proceeds from the premise that the status of the rational in culture is not self-reproducing on its own material, but is supported by a constant effort to oust elements from its sphere that turn out to be non-thought, unthinkable. The theory of intertextuality was "born" in the depths of foreign philological science. Suffice it to recall the works of Yu. Kristeva, J. Genet, R. Barthes, M. Riffater, N. Piegue-Gros and others [1. c. 63-64]

This repressive intention, which lies at the basis of Western European culture, is designated by Derrida as logocentrism. (It is the systemic refutation of the philosophy/culture of logocentrism that is the pathetic program of deconstruction). The logocentric ideal of immediate self-sufficiency, or presence, set, according to Derrida, the paradigm of all Western metaphysics. The metaphysics of presence, assuming next to man a transcendental reality, the true world, and striving to connect the sphere of existence to being, serves as the basis for logocentric totalization in the humanities. Its crisis, according to Derrida, clearly reveals itself already in Nietzsche, whose texts are examples of the destruction of the homogeneous environment of the conductor of the ideas of the "mobile army of metaphors". According to Derrida, an adequate way of posing the problem of meaning is not the search for ontologized absolutes or transcendental signifieds hidden in intuitive indistinguishability, but analytics at the level of signifiers, revealing the source of the meaning of the generation in the game of a linguistic form, a written word, a gram.

The work of Vladimir Georgievich Sorokin attracts the closest attention. Much is said and written about him, however, first of all, mass interest is caused not so much by the phenomenon of Sorokin's work, but by the largely scandalous nature of his writer's reputation. Indeed, Sorokin's texts are shocking to many: the demonstrative physiology of some scenes, the frequent use of obscene vocabulary and motives of violence, etc., immediately catches the eye. As a result, some traditionalist-oriented literary critics, publicists and politicians tend to evaluate the work of this writer very sharply.

At the same time, a number of critics and literary scholars have long been talking about Sorokin as a very large and extremely talented contemporary writer. Sorokin's work is ambiguous, it causes controversy. Mass actions, including burning or other types of destruction of the writer's books, allow us to conclude that there is a certain reader group that sees only scenes of violence, profanity and shocking details in Sorokin's texts.

Of course, such a variant of the interpretation of the writer's works also has the right to exist, since much depends on the perceiving subject, on a certain attitude, position. However, a radically different way of reading and understanding the writer's texts is also possible. Sorokin's work belongs to a specific cultural crossroads. In his texts, there are mainly postmodern narrative strategies that allow you to organically combine the traditions of classical Russian literature, socialist realism and foreign literature.

Writing about the work of Vladimir Sorokin is also not easy. And it's not so much the variety of genres in which he works, but the fact that he constantly questions his status as an author. Throughout the 1980s he insisted that he was not a writer; he saw his own texts, if not as anti-literature, then at least as something indifferent to literature, or, conversely, something that literature is indifferent to. By the end of 1991, a new direction was established in Russian prose, called "postmodernism". According to V. Kuritsyn, the features of this direction are: virtuality, intertextuality (connections between different texts, thanks to which these texts can implicitly or explicitly refer to each other), fragmentation (emphasis on chaos, the work is divided into fragments arranged randomly throughout the content), game beginning, emphasis on action, variability of world development (they abandoned linearity in the

image), black humor, mixing reality with fiction, magical realism (shifts in time, intricacies of plot and narration, absurdity of objects), remake, etc.

In the text of the work, written in line with Russian postmodernism, there are features of the author's presence and the thought he promotes. Of the Russian postmodernists, V. Pelevin is considered the most successful. The object of my consideration is the artistic world of stories by V. Pelevin from the collection "Blue Lantern" with the identification of the features of postmodernism in them.

The attitude towards V. Pelevin in the literary society was twofold: with bewilderment and with enthusiasm. They talk about him, and not always positively, but the works of this author are read and express different feelings: empathy and bewilderment, indignation and admiration. I also had different feelings while reading the collection of stories "The Blue Lantern" by V. Pelevin.

In literature, V. Pelevin managed to guess the expectations of readers: in his books he reflects the burning problems of our time and contemporaries. Later, he described perestroika phenomena, as he himself said: "depicted the dialectics of the transitional period from nowhere to nowhere." K. Makeeva noted the diversity of the writer's work, which does not fit into the strict framework of any direction.

Of the Russian postmodernists, V. Pelevin is considered the most successful. The object of my consideration is the artistic world of V. Pelevin's stories from the collection "Blue Lantern" with the identification of the features of postmodernism in them. [2. With. 37]

In the early author's stories, the characters seek to find the truth, go beyond the boundaries of the accessible world, the hero, transforming himself, seeks to make changes in the surrounding reality. Sometimes the teacher can direct his actions. Similar characters are depicted in the story "The Hermit and the Six-fingered".

In Pelevin's early works, his characters live in different dimensions at the same time - illusory and real. It is interesting that these dimensions do not interfere with each other, but, on the contrary, seem to complement each other. In one dimension, the hero acts as a kind of "shining" prince, who steals a beautiful girl from the villains, conquers the moon, and even a sparkling bicycle that races. And in another dimension, the hero is already seen as something else - an old barn, with moldy barrels stored with a lot of cucumber corpses ("Life and Adventures of Barn Number XII") or a petty clerk who is already mad from the fact that he constantly sits at the computer ("Prince Gosplan"). In the story "The Day of the Bulldozer Driver", the lumpen is the American spy, the peasant from China is the Kremlin leader, and the student is the wolf. [4, p. 150].

In my opinion, the author very skillfully plays with the boundary line of two dimensions, at the point of contact, which, as a result, another, new, picture of the world is obtained. Reminds me of this surrealistic painting, when the masters show the brink of anomaly and norm, immersing the one who looks into some kind of absurdity, forcing him to explore the path that separates one side from the other. The boundary line is beautifully played up by V. Pelevin in the story "Middlegame". Nelly and Lusya in their reality alone are represented by currency prostitutes, and in Soviet life they are party workers. In order to adapt to the changes that have happened to them, they change gender and profession. Moreover, the idea is clearly traced in the story that it is the change that happened to them that is important, and not the fact of who they became or who they were. This border strip separating the two worlds cannot be crossed in any way, because both worlds are a projection of consciousness. But still, there is one way to move from one reality to another: you yourself need to change. This is one of the important conditions to survive in all the ever-changing realities. According to the author, the question of the hierarchy of the worlds is absurd, and its heroes themselves do not at all doubt the phantom nature of their existence: "... both I and this whole world are just someone's thought." In almost every work of the author you can find such sayings.

The intertextuality inherent in postmodernism is reflected in the work "The Hermit and the Six-Fingers"

in the presentation of a description of people, which is duplicated by a description of animals. Vera Pavlovna, the heroine of the story Vera Pavlovna's Ninth Dream, is associated with Vera Pavlovna, the heroine of the novel What Is to Be Done? N. G. Chernyshevsky. In V. Pelevin's stories "Ivan Kublakhanov", "The Ninth Dream of Vera Pavlovna", "Sleep", the motif of sleep becomes the plot-forming one. The life of heroes over time gradually comes down to a change in different fragments of dreams. Movement in these stories occurs only during the transition from a relaxed consciousness to the world of "dynamic sleep", and the period when the hero does not sleep is equated to death [5, p. 200]. The theme of death also runs through another story - "Mardongi", in which the idea is that a dead person lives in every person, this dead person is born when physical death comes. In the story "The Blue Lantern", the child characters also raise the issue of death, they are trying to find the answer to the question: "Where do the corpses come from?". But neither the author nor the children receive answers to the questions posed. The answers can be found in another story - "The Life and Adventures of Shed Number XII". Having gone through an internal evolution, the barn hero came to spiritual freedom, which allowed him to undergo a transformation. He has a dream that lies in the desire to become a bicycle: "He was not really a Number XII then, but just a new configuration of a stack of boards ... Soon Number XII realized that he liked most of all the feeling, the source or conductor of which was bicycles. Sometimes, on a hot summer day, when everything around was quiet, he secretly identified himself first with the collapsible Kama, then with the Sputnik. The fact that the hero is an inanimate object is also notable for the fact that he can dream and think, that is, he acts as a thinking being. So, V. Pelevin expands the usual society and introduces objects and essence into it, which have always been on the other side. That is, the state of death is a certain step that leads to spiritual freedom.

Intertextual references to literary works of the past (artistic realities) create a new reality in the early stories of Viktor Pelevin, who, constructing dissimilar "worlds", not only establishes his own canons, but also accepts the fragments of world perception established by others, building a logical chain between past and present. [3, p. 6]

Another feature associated with the manifestation of the features of postmodernism is the absence of a plot as such in the early stories of V. Pelevin, but there is a certain thread of sensations, ideas (of the author or hero), memories, which can be noted in the stories "The Day of the Bulldozer Driver", "Ukhryab", "Ontology of Childhood". The name of the story "Ukhryab" in itself reflects a certain absurdity expressed by the keyword of the same name. The "illumination" that came to the hero leads to the acquisition of the meaning of what surrounds him. But the understanding comes down only to the following: "...everything around turned out to be just a form in which the scumbag temporarily froze Marlov himself is still alive only because he does not want to recognize himself as a scumbag ...". This life absurdity leads the hero to death.

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